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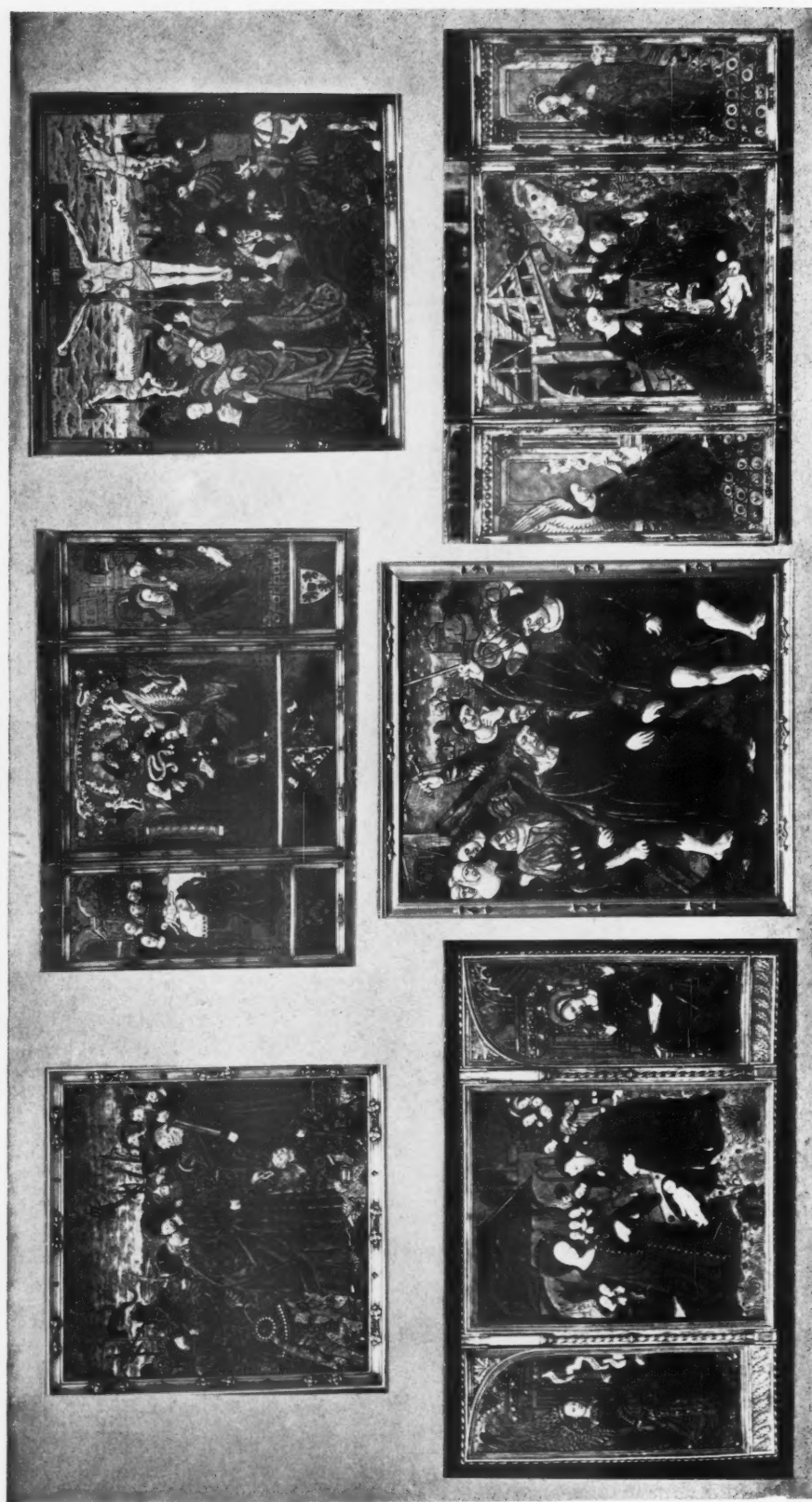
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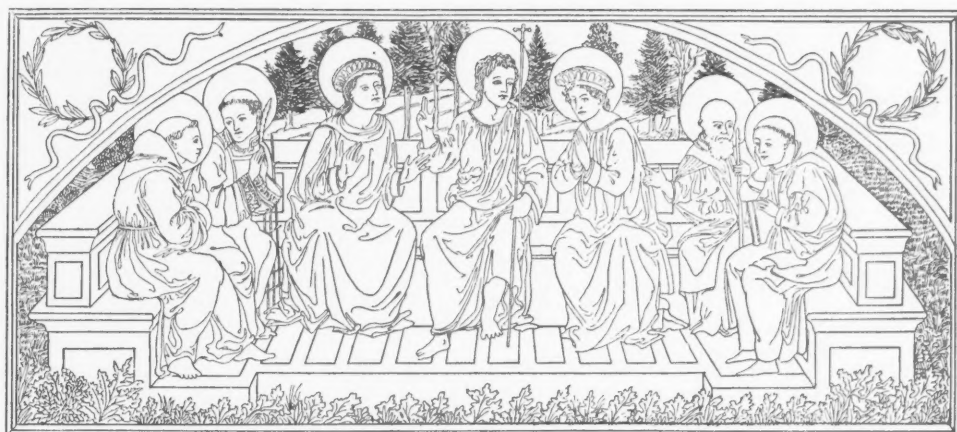




LARGES ENAMELS AT THE METROPOLITAN MUSEUM OF ART, NEW YORK

From left to right beginning top row, Figs. 1, 2, 3, 4, 5, 6

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LIMOGES PAINTED ENAMELS IN THE
METROPOLITAN MUSEUM

THE admirable and authoritative work of M. Marquet de Vasselot¹ on Limoges painted enamels of the end of the XV and beginning of the XVI century published in 1921 has given us for the first time a comprehensive view of the evolution of this interesting minor art. It has also left us no excuse for the unscientific attributions which still too often prevail in this field, as the different ateliers of the school (we know but little of the individual masters) have well defined characteristics and are easily distinguishable. In the light of M. de Vasselot's book, it may not be without value to publish the collection of painted enamels of the Limousin School in the Metropolitan Museum, especially as some of these seem to have escaped his attention and others fall slightly beyond the period M. de Vasselot has chosen for his critique.

The two earliest painted Limousin enamels in the Metropolitan Museum, a Kiss of Judas (Altman Collection)² and a Crucifixion (J.

¹J. J. Marquet de Vasselot: *Les Émaux Limousins de la fin du XVe Siècle et de la première partie du XVIe. Étude sur Nardon Pénicaud et ses contemporains.*

²Formerly in the Collection of Freiherr v. Lanna in Prague. Dimensions H. 0.255 cm. L. 0.235 cm.

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P. Morgan Collection), belong to the atelier of the enigmatic "Monvaerni" or pseudo-Monvaerni as the unknown artist had best be called since it is extremely doubtful if a person by this name ever actually existed.³ Both of these are published by M. de Vasselot but he gives a photograph of the first only. Entirely lacking in the sweetness which was unfortunately all too soon to overtake the School of Limoges, the Kiss of Judas (Fig. 1) remains one of the intensest and most dramatic renderings of the subject which have come down to us. Its composition is one of the clearest and finest of "Monvaerni." The perfect resignation and utter comprehension in the expression of the Christ make it a psychological study of a very high order.

The other "Monvaerni" in the Museum — a Crucifixion (Fig. 3) was published by Mr. H. P. Mitchell (in the *Burlington Magazine*, June, 1917) as for sale at the Hôtel Drouet in May, 1910 and by M. Marquet de Vasselot (list no. 30) as being formerly in the Collection of Mme. Goubert in Paris. Apparently neither author is aware that this interesting plaque passed into the possession of the Museum in 1917. It presents striking analogies with the Taft Crucifixion (central plaque of the afore-mentioned signed or inscribed triptych). In fact it practically amounts to a transcript. In the Museum version, one female figure has been added to the left hand group; the Magdalen is on the other side of the cross; and there are changes in the landscape. For the rest the two plaques are practically identical. The figures with the lance and the sponge and the three horsemen all appear in both plaques in the same positions and with the same gestures.

Three triptychs in the Museum (Altman Collection) have been ascribed to Nardon Pénicaud. An attentive examination, however, will show that only a part of one of these is by Nardon.

(a) The Annunciation with the Circumcision and Nativity in the wings (Fig. 2). M. de Vasselot has published this work (nos. 115 and 132 in his list) though without giving us a reproduction, and noted that the wings are not by the same hand as the central plaque.⁴ The wings indeed are from what M. de Vasselot has called the *Atelier aux Grands*

³The inscription AVE MARI and below MONVAERNI appears in the right wing of the triptych owned by Mr. Charles P. Taft, (on the blade of the sword held by St. Catharine). And on the central plaque of a triptych owned by Prince Czartoryski (at Goluchow in Poland) representing The Pietà, we read on a stone block in the foreground the inscription MONVAE. It has been suggested by M. Henry Martin that Monvaerni should be read MONVAERHL and that this is perhaps an anagram for M. Novalher. The various forms of the name Novalher, M. de Vasselot tells us, are common in Limoges, and there have been several enamellers of this name, but with commendable caution M. de Vasselot refuses to commit himself entirely to this hypothesis. In any case a group of primitive enamels (and these the finest of all) do belong together and are closely connected with Mr. Taft's triptych.

⁴Dimensions: Circumcision H. 10 in. L. 3 $\frac{5}{8}$ in. Nativity H. 10 in. L. 4 in. Annunciation H. 9 in. L. 8 $\frac{7}{8}$ in.

Fronts from the predilection which the artist shows for rather ugly types with wide high foreheads and tapering chins (a Flemish taste, incidentally). In both the wings in question we find the tall, thin, soft-faced, bearded man, so typical of this atelier. He is found again (as St. Paul) in the right wing of a triptych at the Louvre, as a King in an Adoration of the Magi, once in the Collection of J. Pierpont Morgan, and elsewhere. The Annunciation on the contrary obviously belongs to the group which centres around a triptych in the Victoria and Albert Museum representing the Annunciation, with Louis XII and Anne de Bretagne with their patron Saints in the wings.

Aside from the difference in style between the parts of the Metropolitan triptych the wings are not of the same height as the central plaque, and three enameled bands decorated with coats-of-arms have been added. These bands are modern.⁵ In fact they were added between 1882 (the date when the central plaque was at the Febvre sale) and 1889 when M. Spitzer lent the "triptych" to the Exposition Universelle. All this proves conclusively that the three plaques do not belong together, but have been arbitrarily joined.

(b and c) These two triptychs each representing the Adoration of the Shepherds flanked by the Annunciation are apparently unknown to M. de Vasselot. The first of these (Fig. 4) has been arbitrarily joined together. (The wings are shorter than the central plaque). The Adoration⁶ undoubtedly belongs to the "Atelier aux Grands Fronts" of which it exhibits all the characteristics, the Annunciation⁷ equally certainly is from the atelier of Nardon Pénicaud himself as a comparison with the Annunciation formerly owned by Mlle. Grandjean now at the Musée des Arts Décoratifs (Plate XXXI in Marquet de Vasselot) will show. It is probably a little later in date than Mlle. Grandjean's triptych for we observe Renaissance architecture substituted for Gothic in accordance with the incoming taste.⁸ This little Annunciation of Nardon's is qualitatively very much finer than the mediocre work of the Grands Fronts Atelier.

The second triptych⁹ (Fig. 6) has nothing to do with Nardon, but is clearly a product of the "Atelier du triptyque de Louis XII." A

⁵Mr. Nichol informs me the arms are those of the Van Ghistele family but why these were chosen it is impossible to say.

⁶Dimensions: 8 $\frac{1}{8}$ x 6 $\frac{1}{2}$ inches.

⁷Each wing measures 7 $\frac{3}{4}$ x 2 $\frac{3}{4}$ inches.

⁸It is unfortunately impossible to date these works with any accuracy. We have a signed work of Nardon's dated 1503 and we know that he died in 1542 or 1543. Our Annunciation is clearly after 1503 and probably from the latter years of his life. The Ateliers "aux Grand Fronts" and "du triptyque de Louis XII" are contemporary with Nardon.

⁹Dimensions: L. 14 $\frac{1}{2}$ inches. H. 8 $\frac{5}{8}$ inches.

comparison with the Dutuit plaque in the Palais des Beaux-Arts (Pl. LV in Marquet de Vasselot) shows that in this case again we are practically dealing with a transcription. The wings, though less obviously from the same hand reveal their origin in such details as the Virgin's gesture and the drawing of the noses. Here again we have Renaissance architecture and may claim a later date for this work than for the Dutuit triptych, where we have the ogival arch in both wings.

A Christ bearing the Cross,¹⁰ formerly in the Fletcher Collection (Fig. 5) and given to the Museum in 1917 is obviously intimately connected with a plaque depicting the same subject in the Musée des Arts Décoratifs and reproduced by Marquet de Vasselot (Pl. LXXXI). It belongs to the so-called group of the London Passion, and is of the School of Jean 1er Pénicaud. One feels immediately the influence of Dürer. The works we have been examining attach themselves in the last resort to Flanders; this one to Germany.

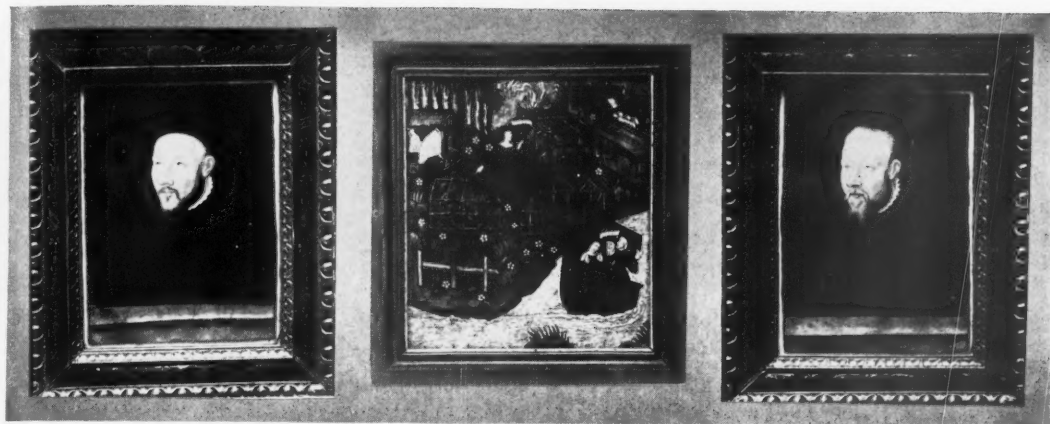
The Museum owns one of an interesting series of plaques, by an unknown Limousin master dating from about 1530, of which no less than sixty-nine¹¹ have been traced. They depict scenes from Virgil's *Æneid*. All these plaques are copied with slight variations from woodcuts in Grüninger's *Virgil* which appeared in Strassburg in 1502. The Museum example¹² (Fig. 8) should be compared with Grüninger, Book vii, fol. 288. It represents two scenes (1) *Æneas* erecting a tomb to his nurse Caieta and (2) *Æneas* fleeing from Circe's island. This is No. 45 in M. de Vasselot's list of the series where, however, it is not accompanied by a photograph. M. de Vasselot refers to it as being once in the Demidoff Collection, but it has long since passed into the hands of the Metropolitan Museum through the gift of Coudert Brothers (1888).

The culminating point of a school is often less interesting than its beginnings. So it is with the School of Limoges. The dry, austere manner of the so-called "Monvaerni" is infinitely more satisfying æsthetically than the rather slick, accomplished technique of Léonard Limousin. Nevertheless, the portraits of Léonard Limousin like those of the Clouets and Corneille de Lyon, whom he resembles in so many respects, are historically of the very greatest interest. The Museum possesses two signed and dated portraits by the artist. They are both of the year 1550 and represent François de Maurel (Fig. 7), a deputy,

¹⁰Dimensions: 8¼ in. x 6⅞ in.

¹¹Sixty-three are listed in M. Marquet de Vasselot's article "Une suite d'émaux Limousins à sujets tirés de l'Enéide" in the *Bulletin de la Société de l'histoire de l'Art Français*, 1912.

¹²Dimensions: 8½ in. x 7¾ in.



LIMOGES ENAMELS AT THE METROPOLITAN MUSEUM OF ART, NEW YORK
From left to right, Figs. 7, 8 and 9



LIMOGES ENAMEL
Collection of Mr. Charles P. Taft, Cincinnati, Ohio



and Claude Condinot (Fig. 9), a musician,¹³ — and the fact gives us another link between our artist and Corneille de Lyon — were protestants.

These two portraits are the latest examples of the native Limoges manner in the possession of the Museum. Just as the art of painting succumbed to Italianization, so with Pierre Reymond, Jean Limousin and the other masters of the second half of the sixteenth century, we find nothing but a cold, uninspired imitation of classical Raphaelesque forms. These epigoni need not detain us here. Essentially the art of painted enamel began with "Monvaerni" and ended with Léonard Limousin. This evolution — descent, one is almost tempted to say — may be traced without any serious "missing link" in the collection of the Metropolitan Museum.

Arthur Mc Comb

NEW YORK

¹³These portraits are not mentioned in the catalogue of Bourdery and Lachenaud (Paris, 1897) who nevertheless give in their list no less than forty-five signed and dated portraits. The dimensions of the portraits are $4\frac{1}{2} \times 3\frac{3}{8}$ inches and $4\frac{1}{2} \times 3\frac{3}{8}$ inches respectively.

TINTORRETO AS ILLUSTRATOR OF TORQUATO TASSO

A REMARKABLY interesting work by Tintoretto was recently added to the collection of Mr. Frank G. Logan of Chicago. This work is remarkable in that the greatest Italian artist of his time—and Tintoretto was unquestionably the greatest after Titian's death—paid homage to the greatest poetic genius of his country, for it is his poem which inspired the picture. It seems that in 1581 the "Gerusalemme liberata" by Torquato Tasso, then insane and imprisoned at St. Anna Hospital at Ferrara, had just appeared in print, when Tintoretto decided to illustrate one of the scenes described in this poetic work. And strange to say he did not select an episode from the adventures of Goffredo, but a scene which even modern critics consider one of the artistic climaxes of this great epic, the baptism of Clorinda. We cannot call this a coincidence, but a mysterious and solemn event, for here two kindred spirits, the greatest exponents of an old and mature culture have joined forces.

The scene which Tintoretto has used for his picture is found in the twelfth verse of Tasso's poem, the description of that duel which took place under cover of night between Tancred, the Christian knight and Clorinda, a heathen. In the irreconcilable antithesis of religious beliefs we find the great tragedy of this love, a tragedy, which goes to the very extremes of reality, for Tancred deals Clorinda a death wound without knowing it. The poet, however, found a happy and yet thrilling solution for this almost impossible conflict. Clorinda, not yet recognised by Tancred begs with her dying breath to be baptised:

"This thine, my friend! — I pardon thee the stroke —
O! let me pardon, too, from thee invoke! —
Not for this mortal frame I make my prayer,
For this I know no fear, and ask no care:
No! for my soul alone I pity crave;
O! cleanse my follies in the sacred wave!"¹

Tancred hastens to a brook nearby, and takes up the water in his hands to baptise Clorinda. It is then he recognises his beloved. It is this highly pathetic and tragical moment which Tintoretto has selected for his picture.

¹Jerusalem Delivered, by Torquato Tasso, translated by John Hoole, London, 1803, Book XII, P. 53 FF.



TINTORETTO: SCENE FROM TASSO'S "GERUSALEMME LIBERATA"
Collection of Mr. Frank Y. Logan, Chicago







FIGURE OF ST. DOMINICUS. FRENCH. XIIITH CENTURY
Collection of Mr. Arthur Sachs, New York

Clorinda deathly pale² has sunk down near a rock. Tancred is bending over her, and kneeling beside her he baptises. The heavens open, in a radiant glory the dove of the Holy Ghost descends.

A few more words about the origin of the picture: it is quite evident that it was not painted before 1581, that is, before the publication of the "Gerusalemme liberata". The style would, however, aver that it was not in all probability painted much later. The manner of the "Baptism of Clorinda" is too closely related to the scenes from the life of Christ in the Scoula di S. Rocco. These, the chief works of this artist, were done between 1571 and 1581, a fact which we know from various documents in the possession of the Scoula di S. Rocco. Therefore it seems apparent, as stated before, that Tintoretto was aroused by reading the poem which had just appeared and immediately began to paint the scene which affected him most.

Detlev Fockert von Hadeln.

VENICE

A FRENCH WOODEN FIGURE OF ST. DOMINICUS OF THE THIRTEENTH CENTURY

Translation by Catherine Beach Ely

THE small but very choice collection of Arthur Sachs in New York contains a medieval wooden figure half life size which deserves especial consideration on iconographic and art historical grounds as well as for artistic reasons. It represents a stern monk standing in direct front view with a book held in both hands. On his right shoulder sits a dove which appears to speak in his ear. The well preserved sculpture, which though decidedly weather-beaten, has preserved its ancient expression, is said to come from the vicinity of Bourges. What monk does this figure with ascetic features represent?

One is at first tempted to take the great dove for a raven and is reminded of Saint Benedict of Nursia. However, it is not a raven; the other attributes are lacking, and the attitude of the bird is undoubtedly that of a dove, speaking in the ear in order to indicate the wisdom and inspiration of the Saint. Saint Thomas Aquinas is represented in this

²"A lovely paleness over her features flew."

fashion more than any other medieval saint: but this great church teacher, who died in 1204, was first made a saint in 1323, and in our opinion the figure is a work of the thirteenth century. For the same reason it cannot be Saint Peter Celestinus, who founded in 1254 in Italy the order of the Celestines, a variety of the Benedictines. So there remains only Saint Dominicus who, to be sure, has been very seldom represented with the symbol of the dove. Why his companion, the dog, is lacking can be easily explained — the figure of the dog was considered unimportant or incongruous, when the statue was removed from the church, and was lost.

If we proceed to a study of the sculpture itself as a work of art we find that it affects one powerfully through its natural style and the monumental quality of the compact attitude. Massive, but not uncouth, strongly reminiscent of Egyptian statues, facing directly front, and yet conceived entirely in cubic proportions, it reveals, as to the head, an already awakening naturalistic tendency. But it is a very soulful, and at the same time quite natural conventionalization, a transformation of the former portrait type into extremely individual expression, into a type with a thoroughly symbolic effect. Thus does this monk, who already dwells on yonder side, create the impression of another higher world. His features appear to be represented almost in the hour of death, which, however, possesses for him no terrors, but is the long desired passing out into the true life.

The sculpture probably belongs to the transition from the Roman to the Gothic style in France, and therefore originated at the close of the first third of the thirteenth century.

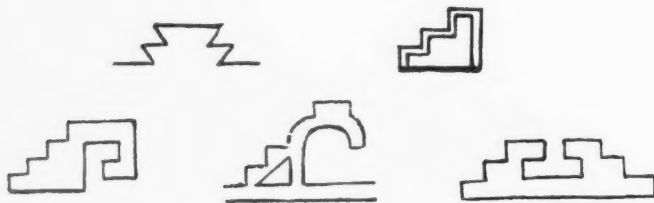
August L. Meyer

MUNICH

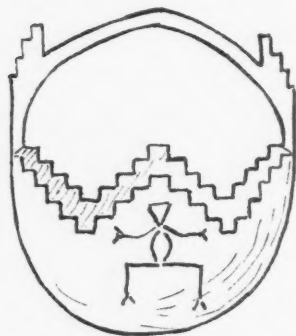




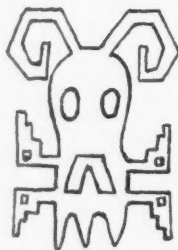
1 SHARD FROM ANCON MIDDEN



2 FORMS OF EARTH SYMBOL



3 PRAYER-MEAL BOWL, ZUNI



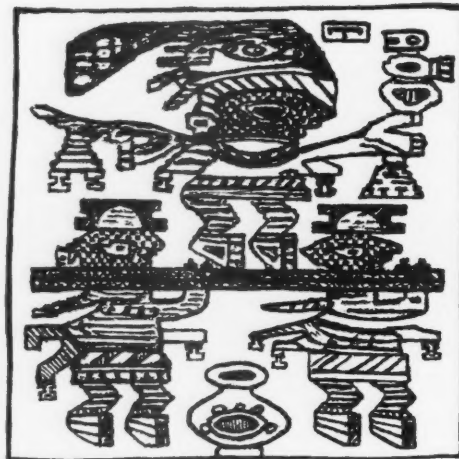
4 SYMBOL OF
FECUNDITY



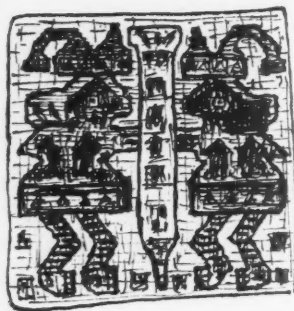
5 THE EARTH AND CELESTIAL VAULT



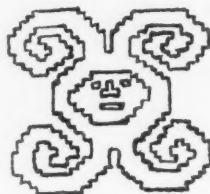
6 THUNDER-BIRD
AND SKY SYMBOL



7 THE THUNDER GOD



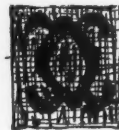
8 THE TWINS



9



10



11

THE LIGHT SYMBOL (Three examples)

SYMBOLISM IN PERUVIAN ART

THE more one studies the artistic crafts of primitive Man the more one realizes how important a part in his daily life was played by symbolism. In Peru perhaps more than in any other area of archaic civilization was this the case; for, as far as we at present know, the proto-Peruvians possessed no system of writing, either hieroglyphic or otherwise. And yet we are forced to conclude that they *must* have possessed at least some easily understood ideographs or symbols for important concepts.

The *quipus*, the system of knotted strings, could scarcely be considered adequate to meet the needs of a people whose remains prove them possessed of intelligence of no mean order. The function of the *quipus*, when not merely a tally of numbers, was, it would seem, mnemonic; although it is quite possible that it was also symbolic, for the cords of diverse colours may have represented ideas or even words. The Spanish missionary José d'Acosta informs us that the old men of his time were able to represent articulate sounds by arranging pebbles of various colors on the ground. In time we may fathom the mystery of the *quipus* and learn to read the meaning of the strange figures and signs which form the burden of Peruvian decorative art.

What future research may bring to light in this direction we cannot estimate. It is practically a virgin field and the labourers are few. In the present instance all that is attempted is a little spade work,—the gathering together of a few evidences of the rich ores still in the vein.

To begin with it may be postulated that practically all the art motives of all ages or periods must be considered as conventionalized symbology. The decorative art of the Peruvians, like that of all other primitive peoples, was bound up inseparably with their religious beliefs. And it is probable that religious feeling occupied their minds so completely that the decoration even of their ordinary garments, utensils and ornaments were all, as it were, materialized prayers.

In considering the symbolism of ancient Peru we must not forget that, as far as we at present know, we are here in touch with a purely indigenous art,—the result of ages of development in complete isolation from foreign, disturbing elements.

The dawn of civilization in Peru is now generally allowed to have taken place at an epoch coëval with the early-Mayan period of Guatemala and Honduras, at some indeterminate time prior to 200 A. D.

But in Peru there are evidences of an earlier race than those which have left us the cyclopean ruins of Tiahuanaco or the wonderful pots of proto-Nasca or proto-Chimu cultures. Notably was this the case at Ancon, where there exist extensive "middens" of an ancient population of fisherfolk.

It was among the remains of this primitive race that the fragment of pottery shown in figure 1 was found. A mere shard of clay it has hitherto attracted no notice and would have little interest for us now except that upon it is incised the figure of a stepped pedestal. As one of the most frequently occurring motives in Peruvian art it is worthy of mention, but over and above this the figure has been shown, (*a propos* of later examples), to be ideographic. It is the Earth-symbol,—“The Earth” as expressed by the Aymara word *Pacha*. Posnansky gives it as his opinion that this sign originated in Tiahuanaco and thence spread to other parts. But in view of the evidence presented by the fragment referred to it would seem that its origin must be sought elsewhere. It is certainly more ancient than Tiahuanaco.

A glance at figure 2 will give an idea of a few of the more rudimentary forms in which this symbol occurs,—examples given by Posnansky before the Congress of Americanists. That the Peruvians should thus have conceived of the Earth as a series of steps rising to the regions of the sky-gods is not exceptional. A similar idea obtained in Mexico where the figure is found on monuments of the Aztec and Toltec races. It is found, too, in Yucatan, on the ruins of Uxmal and Chichen-Itza, and on the monuments of Central America, (Copan, etc.). It is closely paralleled in modern times among the Zunis and other nations of ancient stock. Speaking of the Prayer-Meal bowl, (figure 3), Cushing reports the Zuni Sun-priest as saying,—“Is not the bowl then emblem of the Earth, our Mother? For from her we draw both food and drink, as a babe draws nourishment from the breast of its mother; and round as is the rim of the bowl, so is the horizon, terraced with mountains whence rise the clouds.”

We have here then a symbol of anthropocentric origin,— an ideograph translatable as *pacha*, the Earth: and, occurring as often as it does upon ancient pots, textiles, etc. we must believe that it was used as a symbol and not merely as an ornament. On objects of later age it naturally tends to become a convention, but even so its use may still be regarded as significant, much as to the Christian the employment of the cross is always of sacred import.

We find the same sign again forming part of the quaint figure illustrated in figure 4. This, the symbol of Fecundity, an interesting conception occurring on tapestries from Ancon, represents the mythic Bee, winged with the symbol of the fallow earth. The step-form, when associated, (as in this case), with the square or circle within the field formed by its shape, may, I believe, be regarded as ideographic of *Pachamama*, the Earth-mother, as differentiated from *Pachacamay*, the Great Spirit of the Earth. Our own common expression "Mother Earth" is a survival of a similar conception.

As the stepped-pedestal symbolized the earth, so by the simple process of inversion, the same figure is believed to have expressed the conception of the celestial spaces. Thus Posnansky explains the not infrequent conjunction of the figures such as are shown in figure 5,—typifying the heavens and the earth.

At times one finds these symbols in conjunction with the Thunder-bird, (figure 6), the disseminator of death, epidemic and famine,—typical perhaps of Nature in its threatening aspect.

The Thunder-bird is to be seen perched upon the sceptre of the Creator God of the great gateway at Tiahuanaco and there symbolises the God's power over the Thunder. But the Thunder-God himself held a high place in the Peruvian hierarchy and was worshipped in non-Incan times under various names. In Incan times he was a composite deity,—a fusion of several local types. It was not fear of his death-dealing powers that gave him his position. He was revered rather in his beneficent aspect as the bringer of rain,—so essential to the crops. Figure 7 depicts him as he is seen upon a tapestry panel of late pre-Incan technique from Ancon, now at Paris. Here he is represented in human form, with a masked headdress, representing the clouds which ever veiled his head. In one hand he holds the wand which causes the thunder. On the other is perched the Thunder-bird ready to fly off at the motion of the wand. Beneath, and between the supporting figures, is seen the Thunder-vase, (*Contici*), at the shattering of which the welcome rain descends. It is more than probable that the supporters represent the twin brothers Apocatequil and Piguero, sons of the First Man, Guamansuri. They certainly had some affinity with the Thunder and because of that all twin children in Peru were sacred to the Thunder-God.

That this is the myth illustrated by the tapestry panel is so very obvious that it is strange it has never been noticed before. Hamy con-

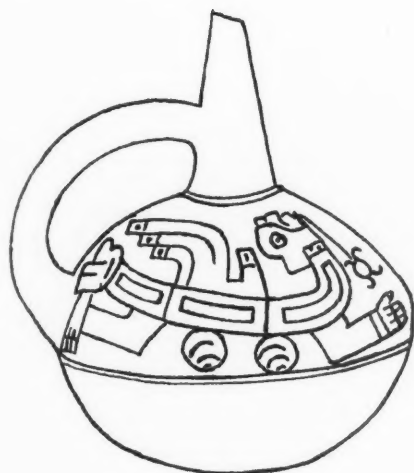
tented himself with describing it as a chief "défilant porté sur un pavoi au milieu d'un imposant cortège."

The twins above referred to were credited with having released the progenitors of the Peruvians from the earth by turning up the soil with an implement of gold. Figure 8, from a piece of fabric in the Pennsylvania Museum, shows them at their task, as also does another piece found with it at Pachacamac by Dr. Uhle. In referring to them, in his fine monograph on that site he tells us, "no interpretation can be attempted until the ancient customs shall be better known." We venture to suggest that this difficulty is now removed.

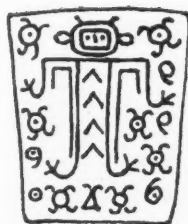
A symbol of much interest is that outlined in figure 9,—a form that occurs frequently on objects of later periods. In its earlier form, (figure 10), it occurs on tapestries of "Epigonal" age from Pachacamac in Pennsylvania Museum. The same in a more conventionalized form, (figure 11), is found on a fragment of tapestry, late pre-Incan, from Ancon, in the Victoria and Albert Museum, London. There is no doubt that this figure is the same as that which hangs from the beak of the mythic Condor, (figure 12), on a pot of the Tiahuanaco II style in the Pennsylvania Museum and on a specimen from Ancon illustrated by Reiss and Stübel and Baessler. Again there is no doubt that this sign is ideomatic, for on many of the curious "grave-tablets" from the tombs it is a significant element. An example from Ancon is shown in figure 13.

In its later forms this symbol has been considered as typifying the four winds, but I am convinced that it has a more vital application than this. I believe it to express the idea of Light and Life in the same way as the Maya glyph *ik*, of somewhat similar form, represents Spirit, Breath or Soul. The identical symbol is found in conjunction with the God of the North Star, (God C), in the Codex *Tro-Cortesianus*, (figure 14), and on incense-burners in the Dresden Codex, (figure 15). Seler, (in *Zeitschrift für Ethnologie*, XLII), describes it as denoting "fire" and gives it the name "*kak*". But it would seem that figure 12 obviously illustrates the Peruvian myth of the origin of Light,—that it was carried to earth in the beaks of birds. A similar myth obtained among the Chibchas of Colombia and may possibly point to cultural affinity between the early Colombians and the founders of the empire at Tiahuanaco.

Only on articles of non-Incan origin do we find the symbol in its simple form. In the later period it is often quite conventionalized.



12 THE ORIGIN OF LIGHT ON A
TIAHUANACO II POT



13 GRAVE-TABLET, ANCON



14 GOD OF THE NORTH STAR



15 INCENSE BURNER



16 A POT FROM REGUAY



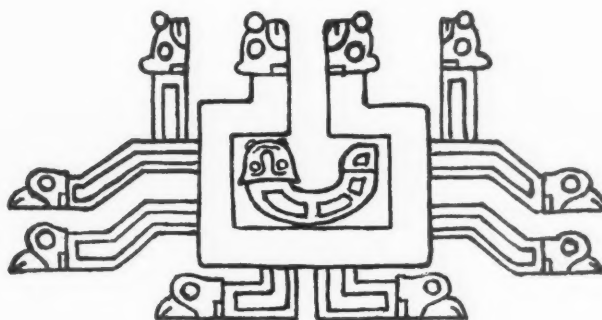
17 A POT FROM ANCON



18 GOLD IMAGE OF THE ORIGIN OF LIGHT



19 SYMBOL ON BREAST
OF CREATOR-GOD



20 SYMBOL ON PEDESTAL OF THE CREATOR-GOD



Sometimes the "arms" are elaborated with birds' heads or the centre made into a face by the addition of features. Thus it becomes identified with the Sun, which is after all the normal metamorphosis of the earlier idea by the Incas, who invariably absorbed and modified rather than exterminated the cults of conquered races. In further illustration of this idea we show, (figure 16), a pot from Recuay with the sun-like face having rays curved in just the same way and another from Ancon with the rays of light of conventional lightning-form, tipped with barbs, (figure 17). Here again we find a key to the meaning of a bird of gold figured by Weiner, a later method of portraying the myth of the origin of Light, (figure 18).

For the most part Peruvian art utilizes pure symbolism as the basis of its motives. But where we have more elaborate compositions, as on the great gateway of Tiahuanaco, it still tells the story in stylistic symbol. This monolith is quite the most widely known and interesting monument in Peru. Various attempts have been made to explain its meaning with but little success. But in the light of our enquiries as set forth above we may perhaps attempt an interpretation.

The dominating personality of this "Dweller in High Places", flanked on either hand by rows of genuflecting worshippers is obvious. His countenance is surrounded by rays which have led some to name him as the Sun-god. But the Sun in non-Incan religion held secondary place,—or rather was simply an *avatar* of the mighty Creator, Con, ruler of the heavens, the earth and the elements,—Lord of Mankind. He it is we see here standing upon the stepped Earth-symbol which is embellished with Condor's heads. These give the allusion more point for the Condor symbolised in a special manner its home, the Andes. The Puma, or Jaguar, was sacred to the Creator and we see its heads terminating the rays around his head and the bands of his garments. His power over the elements, symbolised by the Thunder-bird and Lightning bolts held in his hands, has been referred to. But the chief symbol is undoubtedly the emblem upon his breast, which gives the key to the meaning of the whole. This is a combination of the Light-symbol and the sign of the Harvest month, (figure 19).

Here then we have the Creator-god in his effulgence benevolently ruling the elements at the culminating season of plenty,—the Harvest month,—when man reaps the full benefit of his grace. Tears fall from the great god's eyes,—the welcome rain so essential for the crops,—and also from the eyes of the faces of his avatar the Rain-god in the

meander frieze beneath the carving. The three tiers of kneeling figures in ceremonial raiment, ministers of his power, are ranged as it were before his throne. On the pedestal is a symbol of much interest whose meaning is obscure (figure 20). The sign of the Harvest month here occurs again within a rectangular figure surrounded by radiating bands. Tentatively it may be suggested that it typifies the fruitful womb of the Earth-mother whose productiveness blesses the children of earth, (the descending bands with Condor heads), and ascends before the feet of the Creator, (the upward bands with Puma heads).

That the foregoing is, at best, a very small beginning must be admitted. It does not pretend to be more than a tentative pointing of the way towards recognition of the vital symbolism that dominates Peruvian art. But if it awakens an interest in the subject its full purpose will have been served.

Bayne G. Z. Bunt

LONDON

CHARACTERISTICS OF CHINESE PAINTING

PART ONE

IN the West knowledge and admiration of Chinese art in all its forms have to a remarkable degree increased within the last twenty years; nevertheless a complete appreciation of Chinese painting is still not infrequently hampered by various misconceptions concerning those characteristics which so radically differentiate it from our own painting. As the Chinese look at both life and art from a highly original point of view, many westerners fail to realise precisely what the great Chinese painters wished to accomplish and what they deliberately neglected to attempt. A statement, however summary, of the aims and principles of Chinese painting may, therefore, not be without its use.

The fact that the painters of the Orient and those of the Occident have belonged to classes socially and intellectually different has caused one of the most fundamental divergencies between the art of the East and that of the West. In the Occident, at least until a very recent peri-

od, artists however gifted have usually been but craftsmen. Those who — like Leonardo — were great scientists and philosophers, highly cultivated in all or many branches of learning, can easily be counted on the fingers. Our paintings have been produced by men endowed with emotional and intuitive genius, often profoundly learned in the technique of their art but seldom possessed of a wide culture; whereas there is scarcely a Chinese painter who was not also either a philosopher, poet, statesman, or priest, and frequently all of them at once. One reason for this is to be found in the peculiar relation that in China exists between calligraphy and painting. Chinese ideographs, which still clearly show their origin as pictures of real objects, are not *written* but are drawn or rather *painted* with a brush. The Chinese have always classed writing as one of the fine arts, equal and in some respects superior to painting. A beautiful handwriting ranks among the highest accomplishments and confers great fame; to acquire one, men of culture — which in China included statesmen as well as writers — spent years of assiduous study. This training also gave them both the skilled hand of a painter and a most important part of his technique, mastery of line. "It is not through a laboriously learned technique that the oriental artist has conquered his culture; the special character which binds together calligraphy and painting in a way so peculiar gives the man of letters and the philosopher, as a direct means to express the obscure feelings which the contemplation of things arouses in him, art, directly accessible to a man whom the process of writing has made, since childhood, a practised draughtsman."

This peculiarity is also one of the probable causes why Chinese painting is essentially an art of *line*, combined with tone and heightened by a sparse use of colour always delicate even when brilliant; while occidental art is quite as essentially one of *form* rendered by modeling with light and cast shadows, which the Chinese always omit. In any case the broad culture and knowledge of metaphysics which distinguished the great Chinese painters led them consciously to express in their works, particularly their landscapes, philosophic concepts not found in western art. To us it may seem impossible or undesirable that painting should be the vehicle for a philosophy; it is none the less true that in China one of nature had been formulated before the creation of the poetic and plastic arts; and that when the latter had fully developed, philosophers — particularly in the Sung period — painted pictures to adumbrate ideas not possible to transmit by words. The

tenets of the Chinese philosophy of nature are directly opposed to those which habit and secular training have evolved in the Occident; but they are so lofty and inspiring that the study of Chinese landscape-painting would be of value even if it did no more than acquaint us with them.

Philosophic speculation has in all countries begun with an attempt to account for the universe and decide man's relation to it. In China, as in Egypt, Chaldea, and Greece, men first evolved a theory in regard to the origin of the cosmos; but in the western countries these explanations soon assumed an individualised and religious form, which led to the creation of gods. Those of Greece were intensely anthropomorphic and Greek thought, which may almost be said to have ignored nature, employed the human figure as the highest and practically the exclusive means to express ideas and emotion in the plastic arts. Hellenic influence having been a more or less decisive factor in every subsequent civilisation in the Occident, has transmitted this glorification of man to the whole western world, which in its arts even today uses the human body to symbolise abstract ideas. The spread of Christianity, after it had made the Hebrew God of Israel its own, familiarised the West with an extreme form of anthropomorphism and the concept, not of a universe in which God is immanent, but of one which he made out of nothing and which is therefore distinct from him. Biblical doctrines also inculcated the idea of a genesis whose laws rendered all nature subservient to man and his uses. Having at an early date developed many morbid superstitions, Christianity during the Middle Ages gradually spread the dogma that nature, agitated by demoniac forces, is an evil as well as an inferior creation, actively hostile to man, whose duty is to despise and whenever possible destroy it. In spite of the healthier views held and the pagan ideas reintroduced by the Renaissance, traces of this mediaeval infection are still widely visible in western thought. As a result of these and other causes, the occidental has habitually conceived a universe where:—

“In the midst stood Man,
Outwardly, inwardly contemplated,
As, of all visible natures, crown. . . .”

Likewise, love and understanding of nature did not begin to appear in the West until the late eighteenth century, while in art landscape-painting remained unknown until the early nineteenth. It is only in very recent years that the discoveries and theories of science have made



LANDSCAPE BY TUNG YUAN. (SUNG DYNASTY)

Collection of Prof. V. G. Simkhovitch, New York



us realise both the vastness of the forces which dominate the universe and the extreme relativity of man.

The evolution of the Orient has been precisely the inverse: we began with the individual and finally induced the Universal; the Chinese thousands of years ago perceived the Universal and gradually deduced the individual. In China the first remote efforts to explain existence by a cosmogony did not — as in Egypt and Chaldea — rapidly assume a religious form, resulting in the conception of a personal God or gods. The Chinese remained attached to ideas of the Absolute, extremely lofty precisely because their vagueness was all-embracing and forbade the limited expression imposed by anthropomorphic symbols. As the early Chinese practically never passed through a purely religious phase, religious sentiment and the philosophic spirit remained in their case undivided; their speculations gaining thereby an intuitive value, a power of evocation, and a sense of the infinite usually associated in the West with religion only. Chinese thought has always dwelt on the transcendent elements of the cosmos; believing that the Absolute is not merely visible through but actually exists in the universe, which is however only a part of the Absolute, it adores nature with all the fervour of pantheism. Yet "to speak of pantheism in connection with a doctrine which rises above the idea of a creator-god, is to diminish and obscure it. The new philosophy of Sung does not bring a new formula which we can enclose in our occidental conceptions, but a theory which has been expressed with precision only in the Orient and by which the entire evolution of its thought has been governed. It considers each of the beings in the world, each of nature's manifestations, each man, spirit, or god, as an active particle of the great All. It regards the destiny of each of these beings as enclosed in the network of the influences and realities of the world, which direct their particular evolution and thus lead them toward the supreme goal before which manifestations become equal." It may be thought that such beliefs are too abstruse to have any relation to painting; it can nevertheless be proved that in China they are the source of all interpretations of landscape. When the Chinese wish to convey abstract ideas pictorially, they have recourse to elements of nature and not to the human figure, as we do when we for example depict Justice as a woman holding scales; for they look upon the forms of nature, not as concrete objects, but as floating symbols of the inexpressible Absolute dimly perceived in philosophic contemplation; their landscape-painting is in consequence an

exteriorisation of their intuitive search for that universal soul whose presence they recognise in both the physical and moral worlds.

When Buddhism (introduced into China from India through Turkestan early in the Christian era) became dominant, it developed in a particular direction the feeling for nature created by the purely Chinese doctrines of the early sages. In its Mahāyāna or Northern form, which prevailed in China and still does so in Japan, it too teaches that the Absolute is in all things, yet is greater than their total. Utterly denying the reality of matter, and adhering to the doctrine of transmigration, Buddhism enriched the old Chinese attitude toward nature with a new element of universal pity and loving-kindness. Confucius had already taught charity to all forms of life and not merely to our fellow men as does Christianity, whose Bible so curiously fails to enjoin even implicitly kindness to animals; this compassion for every species of life Buddhism deepened by its belief that the moral nature and ultimate destiny of all of them are the same as those of man, who is merely one of the innumerable existences comprised in the universe. Indeed Buddhism is characterized by a familiarity with all the manifestations of nature and an impulsive love of everything living that no other faith has ever possessed. When Zen or Contemplative Buddhism (brought to China in 520 A.D. by the Hindu, Boddhidharma) had acquired great influence, to contemplate nature and record the results in art became almost a religious rite. Landscape-painting was regarded as a supreme commentary on the universe, the creation of a world perceived in mystic vision and ruled by the same harmony and laws as life itself; the actual work of art was moreover thought to exert a mysterious influence. In the Occident up to a century and a half ago nature was with rare exceptions looked upon with aversion or at best indifference; in China a calm yet passionate love of and a penetrating insight into nature have existed for thousands of years and found perfect expression as early as the T'ang Dynasty both in painting and in famous poems, of some of which Mr. Arthur Waley has recently made such remarkable translations. During the Sung Dynasty, under the influence of the various philosophic ideas already enumerated, landscape-painters attained an all-embracing breadth of conception and a faultlessness of execution which make their pictures unique because they reveal certain deep ideas and noble feelings which the West has not yet attempted to record in painting.

It may be objected by those who believe in "art for art's sake" that

to express thought is not the purpose of a picture, and that any attempt to do so must introduce a "literary" element, which can only lessen its true beauty. But the Chinese have always been of the opinion that paintings should evoke — not represent — ideas, sentiments, and even celebrated verses; and that by so doing they increase their intellectual value without diminishing their purely pictorial merits. To many westerners familiar with the productions of the Far East this point of view seems correct; for the oriental painter's gift of suggesting ideas by means of visual symbols endows his work with a singular depth of significance, yet seldom causes him to commit sentimental and anecdotal monstrosities of the "dying child" type, so beloved by the Victorians and so distasteful to us of today. The ability of the Chinese to transmit thoughts and emotions pictorially is largely a result of their highly characteristic attitude in regard to the true function of art. Our painters and sculptors have, with the exception of certain contemporary schools, always been obsessed by a belief that they should strive to represent nature as completely as possible; that is to say, should recreate existing objects and effects with the utmost fidelity, making what the French call a "cheat-the-eye", an imitation so perfect as almost to force the spectator to feel he is looking at reality, rather than an image. Stated thus crudely, this theory may seem a libel on western works of art; nevertheless a careful analysis of them will almost always prove that it has to a greater or lesser degree influenced their production. The Chinese on the other hand think that art should not attempt entire representation, but should *suggest* both nature itself and what is beyond or behind it; for they know that "not to display but to suggest, is the secret of infinity"; and it is precisely the wealth and power of suggestion in Chinese painting which to a great extent create its intense fascination for all who understand it even dimly.

NEW YORK

Benjamin R. Moore

AN ANNUNCIATION BY BOTTICELLI

"**M**ERE size is something," says Browning, and I never felt the significance of this unexpected declaration as much as I did in the presence of a tiny oblong panel belonging to Mr. Louis Hyde of Glen Falls, N. Y. For it lacks nothing that makes a masterpiece except size. It is only 17 cm. high and 28 cm. wide.

And yet it has nothing of the miniature about it. It is a small picture, but painted in a big way, with verve, with vigour, with dash, almost.

On a low platform, in the foreground of a vaulted and pillared portico which serves as the garden porch to a great house, kneels the Blessed Virgin in an attitude and with gestures of utter deprecation, as she receives the Annunciation of the Angel. High over his wings flutters the Dove (Fig. 1).

The purplish grey vaulting rests upon pillars of the same colour, and these pillars are crowned with capitals touched with gold. Purple-grey again are the garden walls and the trimmed shrubs between, as well as the cypresses and the pines beyond are green. The platform is of a heavier colour, pale chocolate, but lit up by a white rug worked with a blue and yellow pattern. Almost equally light are Our Lady's pink dress, her golden blue mantle and blonde hair, and her white kerchief touched with gold. No deeper are the hues of Gabriel's wings, pink tipped with blue, and his white robe.

Florentine colour — and of course this little Annunciation is Florentine and Quattrocento — partakes of the nature of the adjective, not, like Venetian of the substantive. Here it is used to point the contrast between the immobile and the mobile, the permanent and the passing, the inorganic and the organic.

The figures are charming and delicate, but at the same time magnified, exalted, deified, as it were, by the spacious and sumptuous splendour of the architectural setting: for what is it to be a god but, while remaining human, to extend the gamut, the prism, the range of humanity? And how is one to contemplate the scale of the figures under these arches and still think of them as of usual proportions, instead of heroic and theophanic?

It is not easy to judge how this architecture may impress those who see it only in the reproduction. In the original it gave me extraordinary pleasure to contemplate the beauty and mass of these stately pillars,

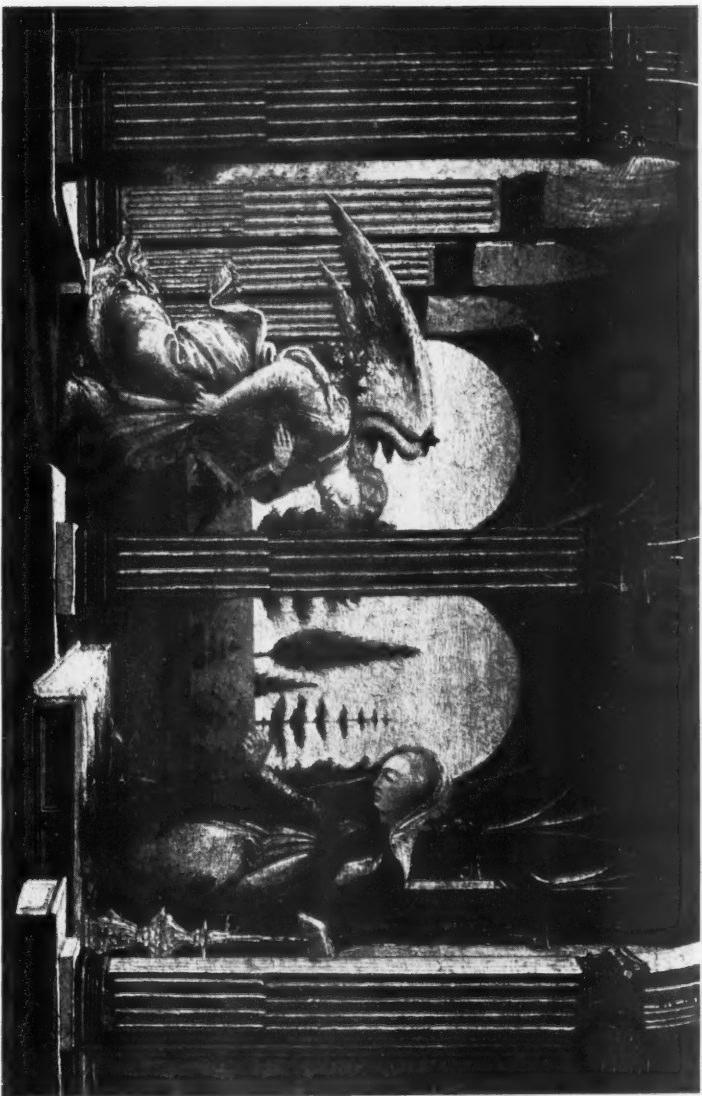


FIG. 1. BOTTICELLI: ANNUNCIATION
Collection of Mr. Louis Hyde, Glens Falls, N. Y.



FIG. 2. BOTTICELLI: ANGEL OF THE ANNUNCIATION
Istituto dei Minorani Corrigendi, Florence





FIG. 4. STUDIO OF BOTTICELLI: ANNUNCIATION
Glasgow



FIG. 3. BOTTICELLI: ANNUNCIATION
Uffizi, Florence





FIG. 5. STUDIO OF BOTTICELLI: ANNUNCIATION
Huldschinsky Collection, Berlin



FIG. 6. BOTTICELLI: ANNUNCIATION
Corsini Gallery, Florence



animated by their elegant flutings and jewel-like capitals, and above them the happy span of the arches, the vibrant spring of the vaulting. And how this arcade frames in and gives form and order to the landscape beyond, suggesting an outside world compassed and humanized to meet our longings!

This Annunciation is by the greatest artist without exception that Renaissance Florence produced, Sandro Botticelli. His fame is but at its beginning. He awaits adequate appreciation, and it will take much cooperative study before we know him well enough to speak with assurance of the exact course of his career. His chronology is still disputed, and until that is firmly settled we cannot entertain an even approximate certainty as to what he could, and what he could not do with his own hand, let alone conceive with his mind.

I venture, however, to prophesy that the attribution to him of this little Annunciation will not be seriously questioned. I do not hesitate to declare that, for every quality concerned, it will stand the test of comparison with any of Sandro's autograph works of the same period.

If we place that period as the ten years running between 1475 and 1485 we shall not be laying ourselves open to otiose discussions or to subjective subtleties out of place in the present state of the problem.

The capitals are not adorned, as in Botticelli's works of his later middle period, with a spreading palmette. On the contrary, from plinth to base the entire pillar comes nearer to the Uffizi "Adoration" of 1478 than to any other design of the artist. It is nevertheless sufficiently more developed to make it probable that Sandro was two or three years older when he drew its more massive forms.

Both the churned, or shall we say scribbled draperies of the Angel, and the type and action of the Blessed Virgin, as well as the mouldings on the platform and wall panelling, recall the "Magdalen" *predelle* in the J. G. Johnson Collection at Philadelphia. In cataloguing these I ventured to date them about 1480. They are possibly somewhat later.

The stand of the candelabra-like lectern has every resemblance to the frames of the throne in the Lockinge "Madonna," which, as I have attempted to prove, is a studio version of the central group in Botticelli's S. Ambrogio Altarpiece now in the Florence Academy, dating from before 1478 (Dedalo, June, 1924, where both these pictures are reproduced).

A theme so attractive as the Annunciation, treated with such creative joy of brain and hand as manifests itself here, makes one wonder whether it was not intended for the private devotion of some Renaissance soul that did not look to differences between religion and beauty, rather than to serve the relatively obscure role of *predella* to an altarpiece. If *predella* it was, the picture to which it belonged has disappeared without trace. So we shall not recapitulate all the Altarpieces of Botticelli to say of each that our little panel could not have been attached to it, but will devote the remainder of this short article to comparing it with other Annunciations designed by the same artist.

I will begin with the marvellous Fresco at the *Istituto dei Minorenni Corrigendi* in Florence, which I discovered some twenty-five years ago, but hesitated to accept as an autograph, owing to its dreadful conditions (Fig. 2). There the Angel is wafted in with folded arms as if no will or impulsion were his but as if he were floating in on the breath of the Lord. No other Angel of the Annunciation in the whole world has the poetry and beauty of this one, not even the one designed, although scarcely painted, by Sandro himself, in the S. Stroganoff Collection at St. Petersburg.¹ In all his others, his Angels have feeling, have movement, grace and abandon but never again this lofty ecstasy.

We have the most rhythmic flow of lines that perhaps ever served a Christian subject, so vibrant that even the heavy hand of the executant cannot impede it, in the Annunciation from S. Maria Maddalena dei Pazzi (Uffizi, No. 1316, Fig. 3), where the Angel kneels in eloquent expostulation as Our Lady turns with a deprecating movement.

In the Glasgow panel (Fig. 4), only designed by the Master, the Angel runs perhaps too literally toward the Blessed Virgin, who is bowed in contrition.

The predella in the Florence Academy is an autograph failure, and the studio piece at Berlin (No. 1117, reproduced in the illustrated Catalogue) has nothing new to tell us.

Lovely is the little picture in the Huldshinsky Collection at Berlin, which Sandro certainly designed, and, I would gladly believe, painted (Fig. 5. From the Barberini Palace in Rome).

At the very end of his career Botticelli must have sketched in two little roundels, the intense and poignantly expressive figures in the Corsini Gallery at Florence (Fig. 6).²

¹Known to me only in reproductions, best in the *Burlington Magazine* for March, 1924, Plate I.

²I owe the photographs of these to the kindness of Mr. Yashiro, one of the most competent and earnest students of Botticelli.

Our, that is to say Mr. Hyde's, Annunciation, approaches the rhythm of the Uffizi picture, but the Angel, though far superior in freedom and fulness of action, comes close to the one in the Huldshinsky Collection, both seeming just about to fall on their knees to deliver the sacred message.

FLORENCE

B. Berenson

THE PORTRAITS OF WILLIAM McKILLOP

IN his studio filled with agreeable light of a late winter afternoon, William McKillop, a New York painter, was showing us his portraits, some of them products of French, others of American environment, and still others hybrids of both nations.

A French model painted in profile was first placed upon the easel—a slender young woman of agreeably nervous temperament, her tawny hair knotted low in the neck, her hands clasped on her knee with a suggestion of tension. The picture runs a gamut of green—the girl's green dress defined against a moss green curtain and olive tinted wall paper, and clear cut Gallic features tempered by a suffused light from the green shadows of the background.

Following this appeared the portrait of a young American woman of French descent dreaming over a letter before the half open drawer of an old chiffonier, her back toward us and her absorbed face reflected in a mirror. It was posed for by a St. Louis student who worked part-time as a model to pay her way through the art school. The artist has put into it quietly humorous penetration of girlhood's psychology together with a keen sense of pictorial values. After he took the picture to Paris he decided to leave face and pose unchanged and to seek properties suited to the girl's personality. He picked up the old mirror, candlesticks and dark purple curtain in the Latin Quarter and the hat at a Paris rag-fair. A French carpenter made the old dresser. This picture is like the preceding one, a study in greens—green chiffonier, wall paper and green slip over the white blouse. In showing us the painting of the girlish model wearing the jolly little French hat and surrounded by French antiques, the artist recalled his student days.

He began his studies in the night session of the St. Louis art school, where he worked under Edward Wuerpel, who is now director of the school. At that time McKillop had some idea of becoming an illustrator and even went so far as to find a position on a St. Louis newspaper, but upon his return from his business transaction he became so deeply absorbed in a portrait that he forgot to go back to take the job. He decided that his vocation was not illustration. In Paris he remained from 1904 to 1913, working under Jean Paul Laurens who was connected with the Julian Academy and died shortly after the World War, and under Ernest Laurent associated with the Beaux Arts and the Delécluze Academy and a Prix de Rome man. Both of these instructors have pictures in the Luxembourg Gallery and among the numerous works of Laurens are his well known murals in the Pantheon. McKillop's first salon picture, "Before the Ball," now owned by Mr. Robert Holmes of St. Louis, shows a girl putting the last touches to a yellow silk gown. Mr. Holmes also owns "On the Cliffs — Doëlan," which was exhibited in the Paris salon and in The Chicago Art Institute. "The Guitar Player" is owned by Mr. Howard Holmes of St. Louis. Paintings by McKillop which are in Paris are Mlle. Tettier owned by Monsieur Tettier and "La Couturière," the property of Mme. Lallemant.

Meanwhile the St. Louis girl in the Paris setting had vanished and a portrait of a demure old lady was there in her stead, the old-fashioned kind we seldom see nowadays outside of pictures, more's the pity — a small slight person in a dark dress, her white hair knotted low, white ruches at throat and wrists. She peers with tranquil interest through gold rimmed glasses into a blue teacup, whose grounds may hold her destiny. This character study of unmodernized old age was painted in recent years in New York.

The old lady was replaced by an idealistic portrait of the artist's wife in an introspective mood; with courage she confronts the inscrutable. The portrait is not a technical flourish but a study of the inner self. McKillop is averse to exhibiting paintings which are merely dexterous exercises of the hand. He is profoundly interested in color, not for its quantity or loudness, but for its depth and harmony, and in this portrait he has shown the power of the painter's palette to interpret thought and feeling. The subdued glow of the sitter's wine colored hair and of blues and greens in gown and background would have appealed to Gabriel Rossetti. We saw another portrait of his wife — this time in street costume sitting against brown curtains, her full red hair rolled under a

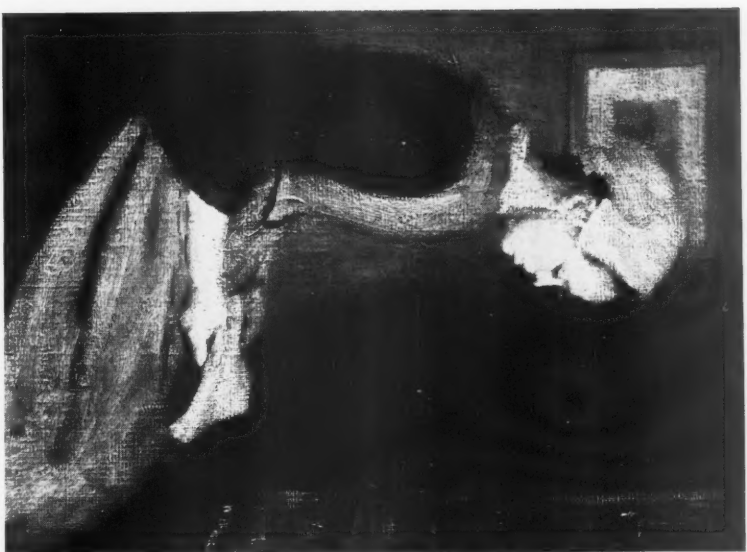


WILLIAM MCKILLOP: PORTRAIT OF A DUTCH GIRL.



WILLIAM MCKILLOP: MISS S.





WILLIAM McQUILOP: BRITTANY GIRL
Collection of Mr. and Mrs. Frederic Fairchild Sherman



WILLIAM McQUILOP: WASHERWOMEN AT CONCARNEAU



brown turban; it has been exhibited many times. These character studies of one of America's modern women were quite different in physique and temperament from the next portrait — a girl from Holland who earned the rather precarious living of a model in New York studios. Her portrait keyed low in color represents a young woman of the Dutch middle class. She has a sombre brow, an unsmiling mouth and eyes and hair the color of dead leaves in winter. Her attitude and face suggest stubborn pessimism. There is simplicity in the composition and dull color tones and in the arrangement of the girl's dress and coiffure.

Then we were shown a portrait of Elizabeth Strauss, a talented musician and vocalist. Her personality is well understood. The small alert head glows against an elusive Whistlerian background. Her brown eyes are alight with mockery; her nostrils quiver with high spirit. She is seated at the piano, but her hands and arms are unfinished — doubtless she was an impatient sitter. The picture is a good example of the artist's qualities; — controlled impressionism in atmosphere and color, discriminating characterization of a piquant type, and that indefinable something which distinguishes a portrait of the hidden personality from mere display of technique.

He finds recreative change in sketching outdoors in the Berkshires. Wonderful in mood is his little picture — "The Coming Storm," painted near Lee, Massachusetts: it is pregnant with the gathering menace of wind and electricity — sky, water and foliage await in scowling suspense the debacle.

He also showed us two contrasting genre studies — the first one a colorful market-place scene which he did in Tangiers. Dark-skinned orientals (animated beggars, water-carriers, bread sellers and gossips), are grouped against the red roofs of booths and an old yellow wall built by the Portuguese. The contrasting picture is somewhat Whistlerian in its dull yet fascinating greys. It portrays women on their knees washing clothes in a stream of Concarneau, Brittany. This painting of toiling chattering housewives strikes twelve in composition and rhythmic action.

The little genre painting — "The Brittany Girl," owned by Frederic Fairchild Sherman of New York City, is a happy record of the painter's personality and method. Color, light and mood are keyed to quiet gravity. The young Brittany girl has the repose of Northern peasant stock. But in addition to racial traits, her slender figure and naive profile ex-

press poetically the delicate immaturity of the child-woman. Her head with its peasant cap is slightly bent over a book and her dark dress and green apron blend agreeably with the shadows of the background. This picture has been exhibited in Paris and in New York. Among other paintings by McKillop in New York City are "Going to Market," property of Barron G. Collier; "Portrait of Robert Chanler," owned by Robert Chanler, which was awarded a silver medal at the Panama-Pacific Exhibition in San Francisco; "Portrait of Mrs. George P. Ennis," owned by Mrs. George P. Ennis and shown at the Allied Artists' Exhibition in New York; "Portrait of Miss Annette Westbay" shown in the same exhibition and owned by Dr. Henry E. Westbay. Two of his paintings are owned in England;—"The Tower, Nevil Holt," property of Lady Cunard and "Street in Charlton," owned by Lady Birkenhead.

The artist summed up for us his ideas concerning color and inspiration in American art;—"American artists should be themselves, not slaves to the low or high key of color used by some European celebrity in vogue for the moment. The high key as a fad can easily be overdone—there is more artistry in the suggestion of depth of color than in all the paint that can be heaped on the palette.

"American art has, as yet, no national source of inspiration; it is a rehash of foreign influences. Even native artists who paint American life are seeing it through foreign eyes. When our artists evolve an American point of view based on an understanding of the possibilities of our own country, then and not till then, shall we have a National School of Art which is really American."

The afternoon in William McKillop's studio sent us riding upon our favorite hobby horse.

Not only must American painters discover their own land, but America must discover and develop her native painters, many of whom are without adequate recognition, even though they rival those of Europe. In these men is a treasure which will enrich America and open up to her deeply needed spiritual resources, if she will only extend to them the encouraging hand. Has not the time come when American artists should be able to get education, inspiration and public recognition without seeking foreign shores?

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